



GATCOMB'S BANJO & GUITAR GAZETTE

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NO FLIES ON HIM!

"I hear you have bought a new banjo, Hank;
"What struck you that way, old man?
"Are you going in for the plunk-a-plunk?
"Or what else is your little plan?
"Do you want to drive your neighbors away,
"Or kill off your mother-in-law?
"Your're sure to do both if you try to play —
"You're the worst that I ever saw."

"Yes, I've bought a banjo of Gatecomb, you bet
"It is one of his very best,—
"I know when to go in out of the wet,
"And I'm scheming to get a rest.
"There are no flies on me—my wife is half dead,
"She's trying to learn, don't you see?
"And when she picks on the banjo, Ned,
"She has to let up on me!"

F. N. S.

THE BOSTON IDEAL BANJO CLUB.

The present concert tour of this world-renowned club may be justly styled a triumphphant march, as it has been indeed such. From their opening in the East, all along during their passage through the West and North-West and down the Pacific slope into Lower California, their reception everywhere has been a succession of ovations. Probably their success, both social and professional, has been unprecedented, and on their return home, which will be very soon, their welcome will be such as will be worth securing and remembering throughout their future. This club has really done much to elevate the banjo into its rightful position and give it the prominence it now enjoys. To them, the banjo and its friends, are greatly indebted, a recognition that is not grudgingly withheld, or tardily bestowed. Everywhere they have appeared they have aroused a deeper interest in the banjo and its collaterals, and at the present time no other instrument holds

a warmer hold on the musical heart of the people, a condition which gives evidence of being a permanency.

The Ideals have been treated most royally by banjoists and musicians generally everywhere they have appeared. To quote from a letter from one of their number: "in every College town, the students were sure to entertain us as only students know how." And as with the students, so with all—they have been well cared for and will look back on this tour as forming one of the pleasant incidents in their lives.

Honor to the Boston Ideals, a speedy return, a warm welcome, and a future as successful as their past has been deserving.

EVOLUTION OF THE BANJO.

Whether or not the Darwinian theory of the evolution of the human race from an original ape parent, is true or not, is not so apparent and is still a matter of question. But that the banjo of to-day, exquisite in formation and design, beautiful in ornamentation and melodic in tone, as compared with its not very remote ancestors, has been the gradual product of progressive evolution, is a fact so palpable as to need no apostle to demonstrate its truth. From the accidental vibration of a single string stirred by the breeze, and thus on and up through the æolian harp, the crude stringed instruments of bible times, the "tom tom" of the Chinese and its Japanese prototype, then the gourd and rude banjo of the plantation darkey and Mississippi boatman of fifty years ago, and this constantly improved and perfected until it stands to-day prominent among the accredited musical instruments, its study falling rightfully into an honorable place in the curriculum of musical science.

This, in brief, is a summary of the banjo as an instrument for study and advance in

musical science, and any person at all skeptical can look into the Gatecomb music rooms, examine the instruments, listen to the strains from the several rooms where our excellent teachers are busied with their pupils and be convinced. The banjo has been evolved from such original until it has reached a high plane of beauty and efficiency.

LABOUCHERE ON THE BANJO.

I can well imagine the feelings of the New Orleans darkey, as he existed before the war, if he could only visit a London drawing-room in full season and hear the young scions of the aristocracy twanging the once-despised plantation instrument (the banjo) in the ears of damsels of high estate. At times, their interest in these performances is but little less than that which they manifest in music of a far more pretentious character. I am, indeed, informed by those who ought to know, that the Prince of Wales, like his august relative, the Czar of Russia, is no mean performer on the banjo, and as he has an excellent musical memory, he can, after returning from the opera, pick out the tunes on the banjo, with astonishing facility. The banjo (which an emigrant once described as "a drum-head with the bottom knocked out") can "discourse most eloquent music," if played upon by an expert.—HENRY LABOUCHERE, in *London Truth*.

The Boston Ideal Banjo Club will conclude their present highly successful tour through the West and down the Pacific slope before May 1st. We are in receipt of several very interesting letters at intervals during the tour, and have made most interesting observation of their continuous triumphs. When they return let them be welcomed with enthusiasm by their friends—and no doubt they

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FRANK N. SCOTT.....EDITOR.

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OUR EXCELSIOR.

Since our last issue, each day's mails has brought us kind and encouraging letters from all parts of the country, congratulatory on the immense improvements that have been made and in progress. With such emphatic endorsements from those in whose judgment and good sense all intelligent people may and do place reliance, we are content to ignore the snarlings of "Tray, Blanche, and Sweetheart," who ever did and ever will send up their puny barking at things which they cannot understand. The GAZETTE is content to be judged on its merits, but when these are put forward for trial, we claim the right of all good citizens, to have none but a jury of peers. This will throw quite a number of our alleged jurists out of court for lack of competent jurisdiction.

But we do not propose to waste our valuable space on trivialities. To our good friends who have kindly endorsed our efforts, we send greeting, with the assurance that what we have done thus far is but a beginning, the indicator of what is to follow. We do not propose to relax our energies until we have accomplished all and more than promised. The GAZETTE is beyond all question, at the head of its class, but there is "always room at the top."

KIND WORDS.

We present a few extracts from the many pleasant greetings we have received since our last issue. It has been said somewhere—the source of the information is of no consequence—that "the improvements made in the GAZETTE," are imaginary. That settles it,—and recalls an incident which fell under the observation of the writer hereof. A somewhat heated discussion arose, taking place between a woman and her daughter, as to the correct spelling of a certain word. The elder woman was another of the kind who "knows it all,"—they are not all editing (?) The daughter was right in the argument, and at last remarked quietly, "Webster says it is spelled thus!" "Webster don't know anything about it!" And these brief extracts are given to show that our Websters "don't know anything about it!"

Our good friend E. K. Huntley, writes from English Town (London):

"I receive your GAZETTE regularly, and am satisfied with its marked improve-

ments. I find it most interesting, and wish we might have a similar one over here!"

B. F. Williams of Wilkesbarre, Pa., writes: "The last number of the GAZETTE is excellent, and hope you will keep it as good as this one, and then it will be good enough. I would like to have it published monthly."—Patience, friends, we can't do everything at once. "All things come to him who waits."

Walter Neville of New York, writes: "Each successive number of the GAZETTE is better than its predecessor, and there seems to be no question as to its supremacy in its class. Keep up the good work and you will have the people with you. And from all over the land will come the chorus, 'We are the people.'"

J. G. Withers, Phila., writes:

"March number of GAZETTE received—and it is good."

E. M. Hall says on this point:

"GAZETTE received—all O. K., many thanks. I think it has been improved a great deal in last issues. It is first-class, so much interesting reading in it."

But of course he don't know anything about it.

Fred F. Strong, Attica, another of the Deluded Ones, writes:

"Last number of GAZETTE received. It is immensely improved and worth double the price charged for it."

These are but a few from the many which are pouring on us from deluded individuals who "don't know anything about it!"

In our "Publishers' Department" are given some press extracts which show what an alarming state of mental inferiority exists—*somewhere*.



[This column is designed for a sort of reception room where we may meet our friends in an informal manner and exchange greetings. If these receptions are not generally interesting, the fault will rest with them and not with us, as if they will keep us informed of what is transpiring that is of interest, we will be only too well pleased to give it a place. This invitation is a general one, and we hope all will avail themselves of it.]

E. K. Huntley, writes: "The Banjo still continues its popularity, while the Mandolin and Guitar are growing very much in favor. Mr. Ellis, who is the best known teacher and writer of music for Banjo, Mandolin and Guitar, had a very successful Concert at Holborn Town Hall, March 19th. The audience was very enthusiastic and great surprise was expressed at such music being obtained from the Banjo."

The following is extracted from a letter from a friend in Ithaca, N. Y.: "If you know a good teacher on banjo, mandolin, and guitar who is unemployed, send him to Ithaca. There is an excellent opening, as

many Cornell student players wish to perfect themselves, while still others want to learn. But there is no teacher here." Now then—don't all start at once—but get there.

H. B. Masters sends us frequent tidings from San Jose, Cal., which are always welcome. He gives a most encouraging account of musical matters on the Pacific Slope, and speaks in a most complimentary strain of the hard work and excellent progress of the San Jose Ideal Banjo Club. He says, "I am trying to get them up to an Ideal standard." We sincerely hope he will accomplish all and more than this.

The Banjo chorus in the new opera "Wang," will be produced at the Broadway Theatre, New York, Monday, May 4th, under the direction of Grant Brower. It goes without saying that it will be great.

Surprises occasionally come to us—as instance the following extract from a letter recently received from one of our most esteemed Banjo Professors: "Statement received and cannot understand it. You have me credited with \$2 cash, which must be an error, as I have not sent such a sum." After that who will question the elevating tendencies of the banjo?

Clarence L. Partee has issued a charming little souvenir, containing a list of his compositions, as also a number of extracts from press complimentary notices received by himself and wife in several western cities. These artists are securing well-merited recognition everywhere for excellence with banjo, mandolin and guitar.

A. A. Babb and F. O. Percival rendered most timely and efficient service at the Entertainment, Fair, and Bazaar Supper of the "Busy Bees," an organization of the young ladies of the Roxbury Presbyterian Church at Highland Hall, Thursday, April 16th. Mr. Babb, assisted by Mr. Percival (banjo), and Mr. Frank N. Scott (guitar), rendered a most attractive solo on the banjeaurine, which received several enthusiastic encores. These gentlemen received the warmest acknowledgments of the "Busy Bees" through their President, Mrs. Eva J. Scott, for their most excellent service.

G. L. Lansing tells us he has "Nelly Gray" nearly completed and also a beautiful Mexican dance, which he will soon place in hand for publication. They will be good.

The Boston Ideals have "picked up some great Mexican music" while en route, and will get it into shape for publication as soon as possible after their return.

Fitchburg, Mass., papers are speaking in the most enthusiastic terms of the Fitchburg Mandolin and Guitar Club. After their recent concert, one of the journals of that city said: "The members have reached a degree of proficiency equal to that of any amateur organization hereabouts. They have already played at a number of social gatherings, and their work has received no small degree of commendation. The club is now ready to fill engagements anywhere."

NEWS ITEMS.

Camille Saint Saens, the celebrated French composer will be present at the World's Fair next year, and will be one of the committee appointed to examine representative choral and orchestral works by native American composers. These scores, having received the approbation of the committee will form a part of the musical program for the Exhibition Concerts.

Paderewski has recovered from his recent severe illness in Paris.

Antonin Dvorak, the renowned Bohemian composer, has been enthusiastically welcomed in New York. His name is pronounced "Dvorsehak."

Mrs. Gilmore (widow of Patrick Saarsfield Gilmore) has declined to be identified with the band which became famous under her husband's leadership.

Joh. Brahms and Joseph Joachim have written that it will not be possible for them to be present at Chicago next year. Their letters cause much regret to the Musical Bureau and to the general public.

"La Scala" opens in December, where Verdi's latest opera, "Falstaff" will be given to the expectant critics and the public. The libretto is by Bvito, and has been called a "veritable literary jewel."

Verdi is in his seventy-ninth year.

La Duse, the famous Venetian actress, is coming to America, after which she intends to retire from the stage.

"Columbus," a tragedy by a German professor has recently been performed in Berlin for the first time in fifty years.

Bonavia's new opera is entitled "Genivra di Monreale."

It is reported that one of Russia's noblemen recently ordered a piano of gigantic proportions, to cost \$40,000.

Robert Franz, the celebrated German song writer died October 24th.

Wittenberg has recently been the scene of brilliant festivities in honor of Martin Luther.

The famous French Opera House in New Orleans has opened for another season.

It is reported from Rome that Mascagni is at work on two new operas, to be followed by his greatest undertaking,—a grand opera entitled "Nero." Only two years ago Mascagni was a poor unknown band master in a little Italian town. His "Cavalleria Rusticana" and "Amico Fritz" have since then placed his name among the immortal ones of this century.

Mascagni has been invited to come to Chicago next year and direct some of his operas. It is not yet known whether he will accept the invitation.

The "Christiana Minstrels" recently gave a concert in Wales, England, in which banjos with closed backs entirely of wood were used. After the concert a "Robinson" was put into their hands and for an hour they were allowed to caress and admire and wonder over the beautiful instrument. Their concert had been a financial failure however, and they were obliged at last, although will ill-concealed regret to relinquish the newly-found prize.

The "Ideals" assisted by the "Ariel Quartet" furnished the music at a twenty-fifth wedding anniversary in Oxford, October 24th. The program was exquisite, its first number being the Wedding March "Espanole" arranged for mandolins and guitars.

Thos. E. Glynn is making an extensive tour through all the large cities of the East. He has been playing in different parts of Pennsylvania during the past month, and will open at the "Kensington Theatre" of Philadelphia, Nov. 21st.

A man in Connecticut has just had patented an invention intended to prevent the damage done to the clothing by the brackets on a banjo.

Geo. L. Lansing's desk is always piled with music which has been sent for him to "arrange." It is a mystery how he manages to do this writing when he is apparently busy all day with pupils and every evening with Ideal Club engagements.

Mr. A. D. Robinson of the "Ideal Club" is once more devoting himself to his pupils at 58 Winter St.

Are Brooks and Denton to make the children happy at the Madison Square Garden this Christmas?

Since the banjo has won its way into the drawing rooms and concert-halls of our finest people, it is time that foreigners ceased to look upon it as an alien among other instruments.

Benjamin Franklin was dining with a small party of gentlemen when one of them said:

"Here are three nationalities represented. I am French, my friend here is English and Mr. Franklin is American. Let each propose a toast."

The Englishman rose, and in the tone of a Briton bold said, "Here's to Great Britain, the sun that gives light to the nations of the earth."

The Frenchman was rather taken back at this, but he proposed, "Here's to France, the moon whose magic rays move the tides of the world."

Franklin then rose and with an air of quaint modesty said, "Here's to George Washington, the Joshua of America, who commanded the sun and the moon to stand still—and they stood still."—*Spare Moments*.

GRACE NOTES

A western musical critic recently remarked that "when it comes to gargling her notes, Miss Mattie Smith, of the Baptist church choir, is in it with any one in the State."

Mrs. Newrich (who prides herself on her knowledge of art.) "To which institution do you think I ought to leave my pictures when I die?"

Conscientious Artist. "To the asylum for the blind."—*Kate Field's Washington*.

Josiah (at city restaurant.) "Mandy can you cut your steak? I can't"

Mandy. "Law, Josiah, that's nothing. I reckon this is the beef an' iron that we've read so much about."—*Chicago Inter Ocean*.

Quarantine Odor. Mrs. Snooper: "Isn't that a very peculiar perfume that Mrs. Hamberger has commenced to use lately?"

Mrs. Skidmore. "It's carbolic acid. She wants to make people believe she's been to Europe."—*Puck*.

The Voice from the Telephone. "I wish you'd cut off the heads of one Mrs. Hobson Hobs, one Mrs. Sarah Jones, two Alpheus Hardys and a Peter Pinkerton and send them to my house this evening in time for dinner."

The Voice at the Transmitter. "Great guns! What?"

The Voice at the Telephone. "Oh, excuse me. I've got the wrong number. Thought you were Grubby, the chrysanthemum grower."—*Chicago News Record*.

There comes a time in the life of every singer when he finds music written either too high or too low. It is then time for him to quit.

It is now conjectured that Columbus's original exclamation at first seeing this surprising country was "Good lands!"—*Philadelphia Times*.

"So he praised my singing, did he!" "Yes, he said it was heavenly." "Did he really say that?" "Well, not exactly, but he probably meant that. He said it was unearthly."—*Truth*.

Russell Sage has for some years been in the habit of giving five dollars once a year to a friend of his boyhood days. This year, when the pensioner made his annual visit, Mr. Sage was unable to find five dollars in his roll of bills, and was on the point of putting his old friend off when the latter exclaimed: "But I am in more desperate need of money than ever before, Mr. Sage. Why not give me one of those ten dollar bills?" "Well, I never thought of that," replied Mr. Sage in a matter of fact way; "here, you take this ten dollars and give me a receipt for two years."—*Argonaut*.

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NOVEMBER, 1892.

The first word of "the new editor" is ever one of farewell to his predecessor, and while we are much occupied with our efforts to make a graceful bow to our readers, we wish to express our sincere appreciation of Mr. Scott's past work for the "GAZETTE" and to bid him "Godspeed" in his future undertakings.

The "GAZETTE" has always had many friends who have watched its progress, and who are to-day thoroughly familiar with its aims, and to these is only needful the assurance that in entering upon his new duties, the present editor's purpose is—to advance upon the same general lines which have been pursued since the "GAZETTE" was first placed before the public. While it is our intention to take note of all the most important incidents in every branch of the musical world, our chief aim and constant effort will be to keep our readers informed of all matters of interest in the "banjo world," which in the past ten years has grown almost incredibly but which has evolved as yet but meagre facilities for communication between its members. In this connection the "GAZETTE" will have cause for intimate knowledge of Mandolin and Guitar news, for it is with these instruments that the banjo has most naturally associated itself, and with which its present history is closely connected.

We take this opportunity to impress upon the minds of our readers how much the success of our efforts will be heightened by their active co-operation. "The United States" is a wide territory from which to glean news, and unless we are aided, our ambition to keep in touch with *all* the movements among professionals and teachers throughout the country, and to present them as matters of mutual interest and benefit to our readers, must necessarily fall sadly short of fulfilment.

We therefore earnestly request that we may be favored with any items of local musical news, which our readers are able to offer, and also that the GAZETTE may be considered a medium of communication between the friends of our chosen trio of instruments from the "far West" to the "far East."

Many columns have been written and

published concerning the music which will be heard at the World's Fair next year, and through the lengthy announcements of the Bureau of Music we learn what progress has been made towards the completion of its vast projects for offering an adequate musical feast to our expected visitors. America is to be made to take her stand among the musical nations of the earth; a series of classical and historical concerts is to be given; the "grand operas" of the past and of the present are to be rendered with all the magnificence which befits them; a committee numbering among its members several famous masters from Europe, is to sit in judgment upon the works of living American composers, and so on until we are appalled by the completed and still-to-be-completed plans and programs.

But not one word has yet come to our notice concerning the less pretentious musical treats which will afford so much pleasure to thousands of people who enjoy good music but who do not know the meaning or value of a "historical concert." We refer to those delightful groups of musicians from various countries who play upon instruments found only among those of their own nationality and whose music is often as distinctly of themselves as is the song of a bird.

Who can soon forget the "Bohemian Orchestra," at the Paris Exhibition of 1889? They occupied no hall, nor were their programs announced but thousands of people each day stood for hours in the open air, forgetful of all else offered for their temptation while listening to the exquisite strains of unknown Bohemian melodies or to the marvellous conception and rendition of the musical scholar's dearest masterpieces.

The Roumanians also, who played such strange flute like and odd stringed instruments of which the tones were weird, joyful, sad, tender, like their own "uncultivated" voices;—who, having heard them, will deny that they are "artists" and worthy of note, though impressed by the fact that they can not "read" a note of written music.

Speaking of national instruments and the part they played at the Paris Exhibition, suggests a return to our own national instrument—the banjo. We wonder if it will be present at Chicago next year except in a glass case to be gazed at by some curious foreigner and to be described by him in his own country as "a strange instrument used by the Americans"—which will in all probability immediately suggest to the minds of many of his compatriots the pictures they have seen of the aborigines of this country inasmuch as an "American" may be either a wild Indian or a rich white civilized being! Why not have a "banjo, mandolin and guitar club" at the Chicago exhibition, or an orchestra such as Mr. Lansing is now training for the annual concert of the Boston Ideal Club?

ANNOUNCEMENT.

The testimonial concert to be given to Mr. Geo. H. Coes, the veteran minstrel, will take place at the Tremont Theatre in this city on the evening of November 27th. The enthusiasm which has been manifested in the matter is best proven by the speed and ease with which all the arrangements have been made. Theatre managers, orchestra, and talent have been had for the asking, and many tickets have already been sold. The program will be an interesting one as all of Russell's Comedians, and the Boston Ideal Club, as well as a host of other artists have volunteered their services for the universally interesting occasion. It is to be regretted that so many of Mr. Coes' professional friends are too far distant to be able to reach Boston for this occasion, but it would be interesting if some of their letters of enthusiastic greeting and good wishes to their old comrade could be printed in these columns.

A good story is told of Sir John Goss, late organist of St. Paul's Cathedral in London. He was conducting a rehearsal of one of his compositions when suddenly he heard one of the tenors singing a B flat when the rest of the choir were singing in B-natural. Instantly checking the choir, he exclaimed:

"How dare you sing that note flat? If you can actually sing a semi-tone below the choir and not perceive it, you are the worst man I have ever had in my choir!"

The tenor listened to the rebuke, and quietly remarked that in his copy the note was printed B flat.

"Impossible!" returned Sir John Goss.

"But it is," said the tenor.

"Bring the copy here," said the conductor.

On looking on the score he found that the tenor was right, and that a misprint had occurred. More excitement still. Sir John thus addressed the trembling tenor:

"If you, sir, can sing B-flat against all the choir singing B-natural, simply because you have B-flat marked in your book, you are the most correct and most wonderful singer I have ever conducted."—*Musical Visitor*.

We extend a greeting to all the families who will be together on Thanksgiving Day, and trust that there may be enough music and mirth to insure a fine flavor to every turkey, for these are the best spices which can be used, and never fail to sharpen the appetite and enliven the guests at dinner.

The long-advertised, and long expected "Old Times No 2" are at last realities. The collection is quite equal to famous *number one*, and contains a quantity of jigs from Old Ireland, which have never before been published.



The great Thalberg used to play on the banjo.

This is the season of the year when teachers and pupils are settling down to hard work, whose results will be shown a little later in the winter.

Mr. Lansing has recently arranged the "Chinese Serenade" for the Ideal Club, and it will be played for the first time at Tremont Temple, Nov. 23rd.

A few years ago the "jig movement" was the *only* one with which the banjo was associated. The difference between the past and present was unconsciously suggested by a remark which was overheard the other day during the examination of some manuscript which had just been presented for inspection. "Isn't that movement rather jiggy?" and common?"

Ike S. Browne has a son fourteen years old who plays very finely on the banjo.

J. W. Reeves who has been appointed to succeed P. S. Gilmore as leader of the latter's famous band, has always been a great friend of the Boston Ideal Club, and was one of the first promoters of that now well-known organization.

The L. B. Gatcomb Co.'s new catalogue of banjo, mandolin and guitar music has just been issued, and contains the titles of numerous publications which have recently been added to their lists as well as a rearrangement of the old catalogue which is a great improvement.

Bowen R. Church, solo cornetist of Reeve's American band, will succeed J. W. Reeves as director of that organization.

Rehearsals are now the order of the day, for the Ideal Club, who are on hand every morning at nine o'clock, as well as for all those who aspire to become like them in name and fame.

Gatcomb's new catalogue is interesting reading for those who are looking for new music.

The Brown, Harvard, Wellesley and other College clubs keep Messrs Lansing and Babb busy arranging new pieces and new parts for their repertoires.

It would be an interesting item if it were possible to enumerate the banjo concerts which are to take place the night before thanksgiving.

Coes "Cuckoos" is another collection which will surely be welcomed by banjoists. All the numbers are arranged by Geo. L. Lansing, and when that name appears on a title-page, the reviewer does not need to wield his pen in order to convince people that there is something good in the music within.

Mr. A. A. Babb, who like Mr. Lansing is quick in appreciation of the varied effects which may be produced by an intimate knowledge of the banjo and guitar, has recently arranged the "Kaffir Dance" for the latter instrument. For weirdness and intense originality, it may be compared to Mr. Lansing's arrangement of the "Chinese Serenade," and both will be welcomed by all who wish for something quite unhackneyed and of real musical value.

Be sure to see Gatcomb's new catalogue of banjo, mandolin and guitar music.

CLUBS.

The Boston Ideals decided to stay at home "quietly" and teach this winter, thus giving themselves some respite from the monotonous life in railroad trains which they had been living several years, but it would be difficult to imagine examples of more active "quietness" than their sudden and frequent flights into New York and Rhode Island or any remote corner whence they may return to their pupils in a few hours. Every evening they are in demand for concerts, dinners or private receptions, and they are booked for engagements which extend deep into the winter. One wonders if they find this the "life of ease" which they had anticipated.

It is a pleasure to note the excellent work which the Newton Banjo and Guitar Club are doing. Its members are Messrs Friend, Onthank, Small, Styles and Glidden, and the conscientious study they are giving to club work can only result in some highly successful performances later in the season.

The "Crescent Club" composed of five ladies under Mrs. A. C. Wellington's leadership are to leave Boston Nov. 14th, on an extensive tour through New York and Pennsylvania. We trust that it will be a successful one, as competent critics say that they play excellently on their chosen instruments, the banjo and guitar.

Mr. Lew Crouch of Natick, Mass., reports a successful concert given in South Gardner by the "Schubert Mandolin and Guitar Club." The club comprises Mr. Crouch, Misses Ruth and Grace Greenwood, Miss Edith Howe and Mr. Bert Moore—Mr. Crouch being leader and instructor.

The Seaside Banjo Club of New London, Conn., supplied a delightful programme for the first member's meeting of the Y. M. C. A., November 17th. Their audience was a large and appreciative one, and the choice selections rendered by the quartette composed of banjo, banjeaurine, guitar and piano were specially well received.

The Brown Banjo, Mandolin, and Guitar club are again hard at work and have already arranged for numerous concerts during the winter.



A. Dewy of Swansea, England, under date of Oct. 1st, writes: "The Robinson banjo is still winning high praise here and as I have just sold several of your "Joes" I am expecting an early season. I want the second banjo part for your Invincible Guard March, as Mr. Stevens, the teacher, and I intend to play it this season. I should like you to state how many banjos I have had from you and in what time,—through your journal if you feel inclined.

When I first started the banjo was scarcely known here except for a fool-hardy sketch. In fact no teacher was to be found so I myself began to teach. I was laughed at many times by business men for wasting my time, but now many of these same people have bought a banjo. I can safely say there were not six good instruments in the city and over 72000 inhabitants, but now one may see them daily and our teacher is never without a large number of pupils. Besides your instruments, I have sold thirty others of English make to beginners. Add this to yours and see the increase or the *dying out* of the beautiful instrument."

Mr. Dewy has ordered twenty-six banjos of us in a little more than one year.

We take this opportunity to thank Mr. Moulton for the following letter.

L. B. GATCOMB Co.

E. G. Moulton, Derby Line, Vt., writes: The banjo which was made for one of my pupils while on my recent visit to your factory, gives excellent satisfaction, both in tone and workmanship.

In fact, I can say the same of every banjo purchased of you.

F. C. P.: We regret that your questions in regard to guitar chords require too lengthy explanations to be given in these columns. We believe you would find the whole matter explained to your entire satisfaction in "Jean White's method for Guitar," where all rules are given with examples.

Our Correspondence Column would not suffice, were we to publish all the letters concerning our instruments and publications which come to us "with permission to use in the Gazette,"—so we take this opportunity to express our appreciation of them one and all. The Correspondence Column is reserved for such of our readers as wish to communicate matters of general interest to musicians or who have some question bearing upon our favored instruments to ask.—So far, correspondence of this nature has been limited, but we still hold this column open, trusting that as our readers begin to realize our intent, they will take advantage of the opportunity offered them. In the meanwhile, we will try to maintain a due amount of modesty, and not bore our readers with the testimonial letters which are of course a delight to our own souls.

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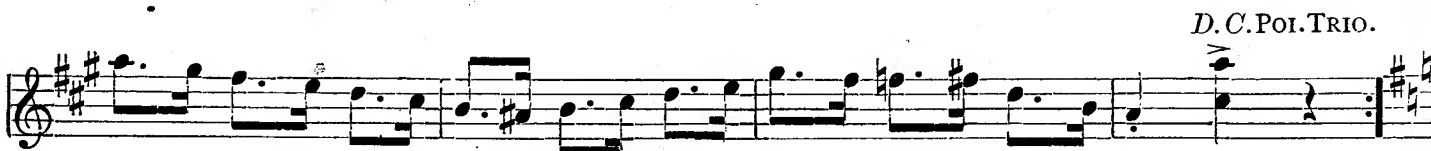
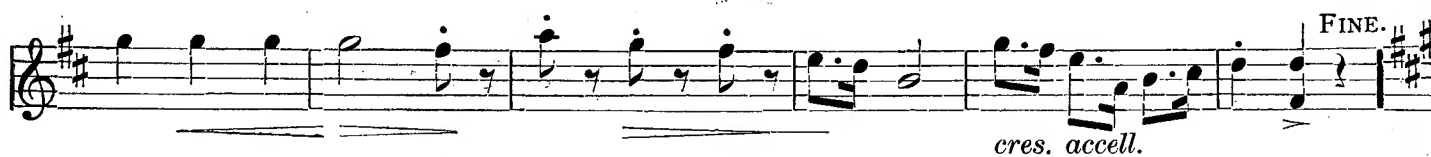
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mf

a tempo. poco piu mosso.

dolce.

rall. a tempo

cres. accel.

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To my Friend, Mr. O. D. MANN, Boston, Mass.

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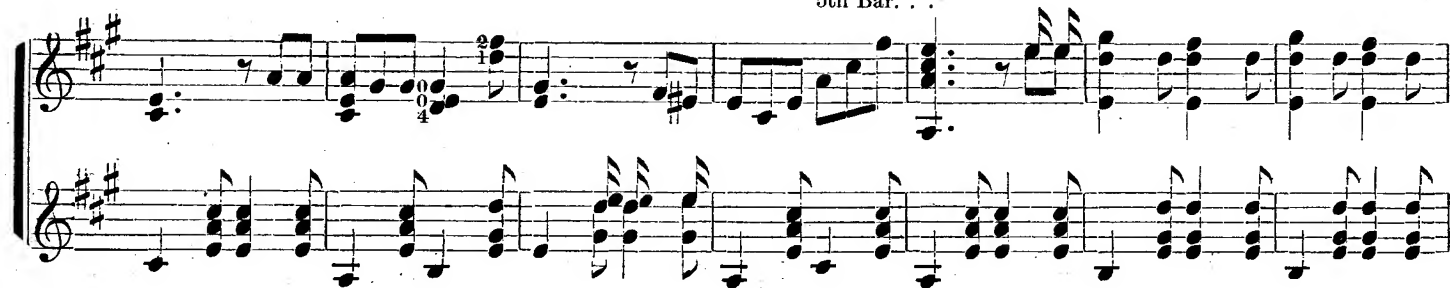
2d Bar. 1st Bar. 2d Bar. 3d Bar.

2d Bar.

1ST. 2D. 6th Pos.

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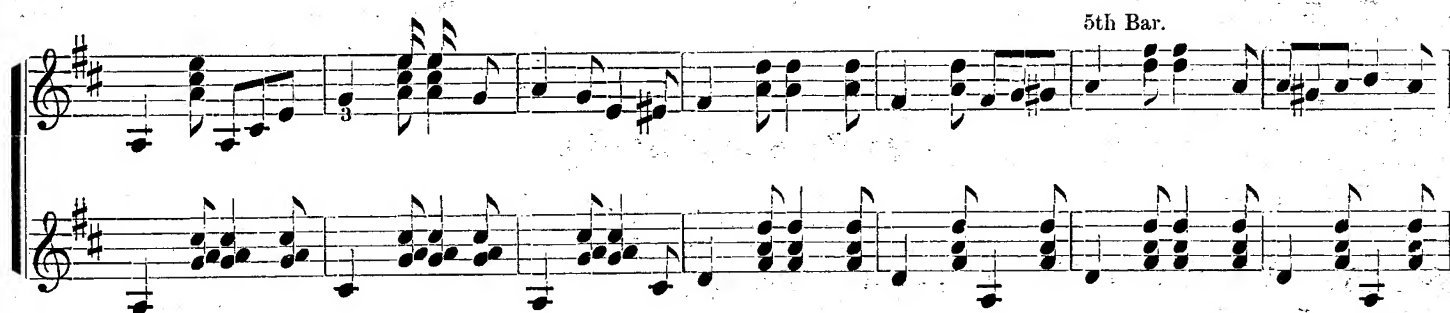
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